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Martin Johnson Heade

The Floral and Hummingbird Studies from the St. Augustine Historical Society

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This exhibition organized by The Museum of Arts and Sciences, Daytona Beach, Florida • 904 - 255-0285

Made possible, in part, with a historic preservation grant from the Division of Historical Resources, Florida Department of State, assisted by the Historic Preservation Advisory Council.

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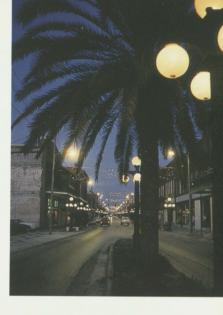
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A wonderful juxtaposition of forms gives Maitland Art Center its element of surprise.



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St. Marks
Lighthouse
stands
guard over
the Gulf of
Mexico
southeast of
Tallahassee.

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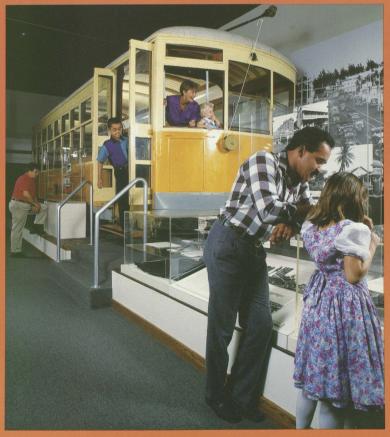


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Florida Heritage (ISSN 1071-3417) is published three times a year by the Division of Historical Resources, Florida Department of State, R.A. Gray Building, 500 S. Bronough Street, Tallahassee, FL 32399-0250. Subscription to this magazine is a benefit of membership in either the Florida Trust for Historic Preservation or Florida History Associates. Entire contents, copyright 1995 by the Division of Historical Resources. All rights reserved. No part of this magazine may be reprinted without written permission of the Publisher.

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FROM THE SECRETARY

CELEBRATING 150 YEARS OF STATEHOOD

t is my pleasure, as Florida's new Secretary of State, to welcome you to this issue of *Florida Heritage*. As a long-time resident, I am proud of the state's fascinating history and abundance of sites and events that reflect our heritage. I am especially pleased to be called upon to lead Florida's historic and cultural programs during such an exciting time in our history—the anniversary of statehood.

During 1995, Florida marks the 150th anniversary of its admission into the Union as the 27th state. This Sesquicentennial provides all Floridians an opportunity to reflect upon our achievements in creating community from a diversity of origins. It is my hope that all citizens will join together with their communities to foster a year-long focus on Florida's history and what it means to be a Floridian.

Each issue of *Florida Heritage* this year will feature articles that focus on the historic places, important events, aesthetic values, ethnic diversity and the common experiences that make up our state. We hope that they will inspire you to visit Florida's historic places and become involved in our many efforts to save them.

Sandra B. Mortham

Secretary of State

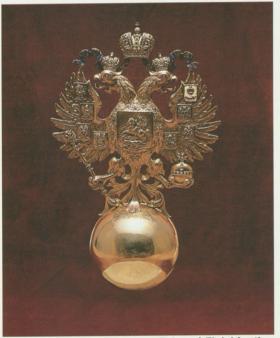


Items of interest from around the state.

New St. Petersburg Museum Opens

Prestigious Russian Exhibition

"Treasures of the Czars" is one of the largest and most magnificent collections of Romanov treasures to ever leave the Moscow Kremlin Museums and is the inaugural show of the newly-created Florida Interna-



Fabergé Finial for the coronation of Nicholas II, 1896

tional Museum in St. Petersburg. The exhibition includes more than 250 works of art depicting historical, social and artistic aspects of the Romanov dynasty. It will be at the museum until June 11.

Exemplifying the luxurious tastes of the Russian aristocracy which ended with the Bolshevik Revolution in 1917, "Treasures of the Czars" includes coronation gowns, crowns, icons, jewelry, tapestries, suits of armor and the casket lid with a figure of Czarevich Dmitrii who mysteriously died in 1591 at the age of nine. Many of the works have never before left Moscow.

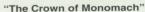
The Florida International Museum is designed to house grand-scale traveling exhibi-

tions from the world's most prestigious museums. The 300,000 square foot building, formerly a Maas

Brothers store in downtown St. Petersburg, underwent a \$2 million renovation to prepare for the inaugural exhibition. The exhibit is expected to attract as many as half a million visitors. In conjunction with "Treasures of the Czars," several area museums are

planning Russian-themed exhibits. The Museum of Fine Arts will present a survey of fifty-one paintings from the State Trotyakov Gallery in Moscow. Great Explorations, The Hands On Museum, will feature an exhibit of robotic Ice Age mammals. In addition, several area colleges are hosting lectures related to the exhibition.

For information about the exhibition, call (813) 824-6134. For lecture series information, call (813) 893-9160. —R.E.





Bishop's

o one deserves a National Trust Honor Award more than George Percy. He is preservation in Florida." In simple and straightforward words, archaeologist Marion Almy summed up why George Percy, Director of the Division of Historical Resources, Florida Department of State, was awarded the National Trust for Historic Preservation's highest accolade at the group's annual meeting in Boston in October.

The National Trust Honor Award is given to historic preservationists who not only work in the field, but have made a lifelong personal commitment to the idea that carefully nurturing heritage resources can tremendously affect quality of life. According to Richard Moe, National Trust president, "Proving that no hurdle is too high or task too great, winners of the Honor Awards are the embodiment of preservation's diversity and vitality. George is an enthusiastic and tireless educator, archaeologist and govern-

ment official who has worked for more than two decades to preserve Florida's historic resources."

Percy was chosen to receive the award because of his work in facilitating the rehabilitation of historic structures through the creation and administration of the historic preservation grants program. Some \$80 million dollars for preservation projects in Florida during the past decade are a result of Percy's efforts to restore hundreds of historic buildings for public use. More than 30 pieces of legislation that address historic preservation in Florida, including a dedicated source of funding for preservation and museum grants and ad valorem tax exemptions for historic properties, were passed due in large part to his efforts.

In her nomination of George Percy for the Honor Award, Janet Snyder Matthews said he "created and defined a unique program—daring and successful beyond any preservationists' dreams of a decade ago." Thanks to his vision, she said, Florida's heritage will be available and accessible for many, many years to come.-R.E.

English Delft bowl

AASLH Award Winners

EACH YEAR, the American Association for State and Local History (AASLH) conducts an awards program to recognize excellence in the collection, preservation and interpretation of state and local history. Six individuals and two organizations from Florida received awards at the Association's 1994 Annual Meeting in Omaha, Nebraska.

The Florida Quilt Heritage Group, Tallahassee, received an "Award of Merit" for its Quilt Heritage Documentation project. "Certificates of Commendation" were awarded to Michael Carlebach and Eugene F. Provenzo, Jr. for their book Farm Security Administration Photographs of Florida; James W. Covington for his book The Seminoles of Florida; the Jacksonville Historical Society for its work in area history; Jerald T. Milanich and Charles Hudson for their book Hernando de Soto and the Indians of Florida and William Warren Rogers for his lifelong commitment to state and local history.-M.Z.

Historic Pensacola Dedicates Archaeological Trail

The long-awaited Colonial Archaeological Trail in Pensacola was officially dedicated November 4, 1994. A colorful changing of the flag ceremony started the day's activities, followed by remarks from Mayor John Fogg; University of West Florida President Dr.

Morris Marx; and President of the Historic

Preservation Board of Trustees J. Earl Bowden.

The trail is located in the plaza area between the

T. T. Wentworth Museum and adjacent Historic Pensacola Village. It presents evidence of eight different Spanish, British and American forts built between 1752 and 1821. Exhibits along the trail explain features of fort life, such as kitchens, buildings, trash pits and wells. Many artifacts recovered from excavations conducted by the University of West Florida are also exhibited inside the Wentworth Museum.

For more information about the trail and museum hours, call Historic Pensacola, Inc. at (904) 444-8905.--РМР.

1995 Brings Statehood Celebration

Florida became a state on March 3, 1845, but the 1995 celebration of the 150th anniversary of statehood will continue all year long. One of the first and most visible events related to the celebration is a series of five 30-minute television programs sponsored by the Florida

Department of State and the Sunshine

Network. shows related to Florida's 150th

The first will feature an exclusive interview with Secretary of State Sandra

B. Mortham, in which she will detail her priorities for 1995 and explain how Florida will celebrate the Sesquicentennial. This program is scheduled to premier on Sunday, February 5, on the Sunshine Network with plans to be repeated several times during the month. Four other

anniversary of statehood are planned for later in the year.

Although the initial planning of the Sesquicentennial is taking place on a statewide level, much of the real activity will happen in

local communities, making Florida's Sesquicentennial truly a grassroots effort. Through the use of Sesquicentennial Coordinating Committees in each county which are authorized to sanction local events and activities, communities and organizations statewide will be able to join in the celebration with their own official events and activities.

Former Senator Curt Kiser of Dunedin is chairman of the Commission and Ilene S. Lieberman, Mayor of Lauderhill, is serving as vice chairman. In addition to the chairman and vice chairman, the members include Lester Abberger, vice president of the Florida Hospital Association and chairman of the Florida Humanities Council; and Alice Spurgeon, director of theme parks and resorts for the Walt Disney Company, both of whom were appointed by Governor Lawton Chiles. Senate appointments to the Commission are Mary Ann Thomas of Quincy, and Curt Kiser of Dunedin. House appointees are former Representative Ron Saunders and Nanette Harper, Spanish Department Chair, Gulfbreeze High School. The Secretary of State appointed Beverly B. Spenser, Vice President for University Relations, Florida State University; and Bettie Barkdull of Coral Gables. Mayor Ilene S. Lieberman, City of Lauderhill, was named by the Florida League of Cities. Sitting on the Commission by virtue of their position are George W. Percy, Director, Division of Historical Resources; Peyton C. Fearington, Director, Division of Cultural Affairs; Mariela Fraser, Executive Director, Florida State Commission on Hispanic Affairs; Nina Martinez, Administrator, Florida Commission on African-American Affairs; R. Barry Kenney, Director, Division of Tourism; Fran P. Mainella, Director, Division of Recreation and Parks; Joe Quetone, Executive Director, Florida Governor's Council on Indian Affairs; Dr. Marinus H. Latour, President, Florida Historical Society, and a representative from the Department of Education.

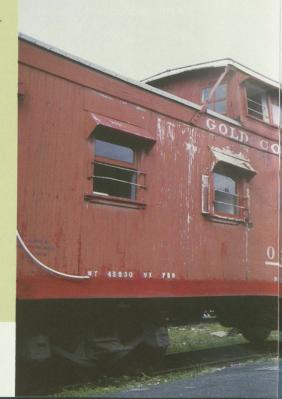
To learn more or to obtain information about sanctioning an event, contact Robert Grimm, Executive Director of the Commission, at: Florida Sesquicentennial Commission, Florida 150, Department of State, Tallahassee, FL 32399-0250, or call (904) 921-0150.-R.E.

GOLD COAST RAILROAD MUSEUM

Back on Track

n August 28, 1994, two years to the day after Hurricane Andrew virtually destroyed the Gold Coast Railroad Museum, officials and guests broke ground for a new train station and shed as the museum re-opened for visitors. The storm had left the museum's display shed a mass of twisted steel ruins, damaging many of its historic railroad cars. Plans call for the repair of damaged equipment and the construction of a new \$1.8 million shed and station for the destroyed Princeton depot. The museum eventually hopes to complete a \$20 million expansion which would allow visitors to travel between it and the nearby Metrozoo on its regular rail excursions.

The Gold Coast Railroad Museum features more than 30 pieces of historic railroad equipment, including the landmark U. S. Car Number One, the Ferdinand Magellan, which was used by Presidents Franklin D. Roosevelt, Truman and Eisenhower. Also on display are the Florida East Coast Engine Number 153, the last train to leave Key West prior to the 1935 hurricane, and many other railroad cars and engines. The museum is now open weekdays from 10 a.m. to 3 p.m. and from 11 a.m. to 4 p.m. weekends. Train excursions operate hourly on weekends only beginning at noon. Admission is \$4 for adults and \$2 for children. For more information, call (305) 253-0063.—M.Z.





LEU GARDENS

ORLANDO

RESOURCE CENTER OPENS AT LEU GARDENS

ORLANDO'S HISTORIC LEU GARDENS recently opened its new "Garden House," a facility which will provide space for garden-related events and activities. The 22,000 square-foot center is modeled after the garden's 1886 Mizell farmhouse, which now operates as a house museum.

The Garden House will provide a meeting place for area plant societies and garden groups. Classrooms will serve the community's educational needs, and a

OUN FORBES MOLEAN

herbarium and horticultural archives are planned for the future.

The facility will also provide a new entrance to the 56-acre Leu Gardens. This spectacular formal garden includes an outstanding camellia collection, the largest formal rose garden in the South and an

extensive palm, bamboo and cycad collection. The gardens were developed by Harry P. and Mary Jane Leu between 1936 and 1961, then deeded to the City of Orlando. The gardens are open daily between 9 a.m. and 5 p.m.; admission is \$3. For more information, call (407) 246-2620.—M.Z.

St. Augustine. Founded When The Earth Was Still Flat.

When this seaside fortress was founded, most of the world's academics believed the Earth was still flat. Sure,

Columbus sold his story to the queen. Society, however, thought he'd gone over the edge. Pedro

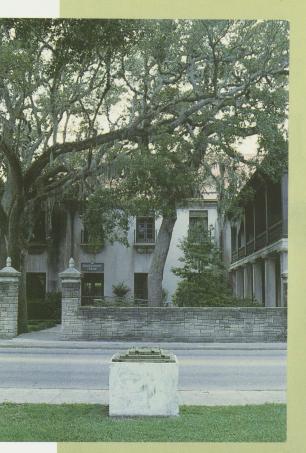
Menendez de Aviles didn't care. He was busy laying claim to a breathtaking stretch of beach in The New World. Soon it was booming with activity. And cannons. Today, St. Augustine's architecture, cobblestone streets and mighty fortresses still reflect an age of discovery. And of disbelief. Eventually, the world came around. We hope you will, too.



For Information on St. Augustine, or St. Augustine Beach on Anastasia Island call 800-OLD CITY (800-653-2489). Or write to St. Augustine Tourism, 1 Riberia Street, St. Augustine, Florida 32084. Funded by St. Johns County Tourist Development Council.

FLORIDA TRUST ANNUAL MEETING TO TAKE PLACE IN THE ANCIENT CITY

The 1995 Annual Meeting of the Florida Trust for Historic Preservation will take preservationists to St. Augustine Thursday, May 18, through Saturday, May 20. This year's conference will be packed with tours of the city's unique



blend of archaeology and architecture. Attendees will stay in area bed and breakfast inns, with the Government House serving as the headquarters for tours and registration.

On Thursday, professional development workshops will be held at Flagler College, formerly the Hotel Ponce de Leon. That evening, the college will host the annual preservation awards presentation, followed by a cocktail reception at the Lightner Museum.

Mobile labs and tours on Friday and Saturday will include archaeology by boat, walking tours of the Abbott Tract, landmarks of St. Augustine, Presidio de San Agustin, homes south of the plaza, churches of the area and public sculptures and monuments, as well as a train tour of Lincolnville.

Social events will include a "Just Desserts" party Friday evening at the St. Augustine Lighthouse and the gala reception, dinner and annual meeting on Saturday evening in the Flagler College Dining Hall.

Edward Mussallem, chairman of the Lightner Museum, is honorary chairman of the Annual Meeting. Local hosts include Flagler College, Historic St. Augustine Preservation Board, Junior Service League, Lightner Museum and the St. Augustine Historical Society.

Conference information will be mailed to members at the end of February. For more information, call the Florida Trust at (904) 224-8168. To make inn reservations, call R.S.V.P. at (904) 826-4266.—**R.E.**

Jupiter Inlet Lighthouse Opens to the Public

The 135-year-old Jupiter Inlet Lighthouse recently opened for visitors following the negotiation of a 30-year lease between the United States Coast Guard and Loxahatchee Museum. Although the Coast Guard formerly allowed visitors to enter the base of the tower, this is the first time the entire structure has been open to the public on a regular basis.

Construction of the 105-foot Jupiter Inlet Lighthouse was completed in 1860 at a cost of \$60,000. The lighthouse was designed by Lieutenant George G. Meade, who later fought as a Union general in the Battle of Gettysburg. The tower is one of the tallest and most powerful lighthouses in the country. Its one million candlepower beacon has a visibility of 18 to 27 miles and is used to warn mariners of treacherous reefs located close to shipping lanes.

The lighthouse is open Sunday through Wednesday from 10 a.m. to 4 p.m. A \$5 admission charge includes entry to its 105-step tower and to interpretive exhibits located in the lighthouse's oil house and the museum's visitors center. For more information, call (407) 747-6639.—M.Z.



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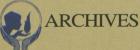
African American History is the History of America

You're invited to explore the historic material of African-Americans from the South and throughout the world. Visit the Black Archives Research Center and Museum on the campus of Florida A&M University in Tallahassee.

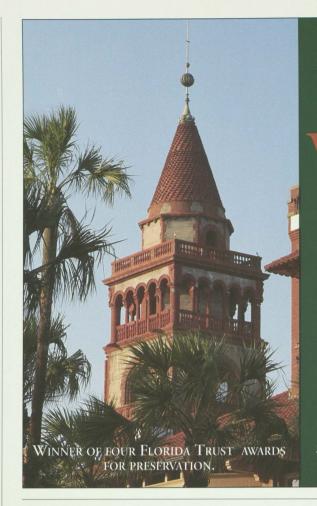
Exhibits depicting the black experience in America and around the world offer a variety of unforgettable sights. You're surrounded by fine antiques, authentic African sculpture and artifacts, along with memorabilia from bygone eras.

Discover how decendents of Africans contribute to the glorious history of America.

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THEFLAGLER

PRESENCEINE

ST. AUGUSTINE

She rests upon her coral bed and beckons the stranger to linger amid her orange groves... Here are the vivid blue skies and brilliant sunshine of Egypt and of Spain, while the 'best loved west wind' sighs through the pine barrens with sweet and hallowed tone, bearing to the invalid resinous and healing odors."

arrere and Hastings, Henry Flagler's young architects, thus exuberantly extolled St. Augustine's virtues in 1887 to wealthy Northern tourists, as thousands of workers rushed to complete Flagler's "Winter Newport." The following year, the *Florida Special*, a train that ran from New Jersey to Jacksonville in less than thirty hours, pulled into St. Augustine for the first time. Its passengers, invited guests of Flagler, were taken directly to the Hotel Ponce de Leon for the grand hotel's opening night and St. Augustine's debut into the Gilded Age. The Florida boom had begun.

Within two years, Flagler owned three hotels in St. Augustine—the Ponce de Leon, the Alcazar across the

street and the Cordova next to the Alcazar. Early guests included President Grover Cleveland, Mrs. Ulysses S. Grant, Frederick Vanderbilt, Teddy Roosevelt, Will Rogers and Flagler's Standard Oil partner, John D. Rockefeller.

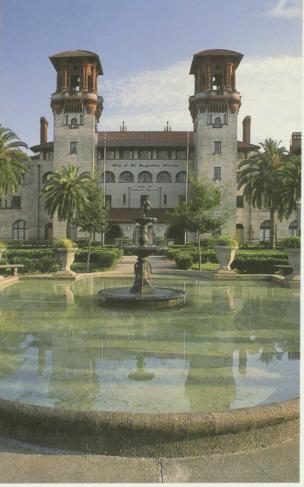
In 1891, promotional efforts were still proclaiming St. Augustine as the finest winter resort in America. "The drives are delightful, the air balmy. Yachting, boating, shooting, fishing and out-door games add to the many social enjoyments of the season," said the preface to a booklet of photographs of the area. "The old and new have joined hands. To the sunshine and delicious

dreaminess of old St. Augustine has been wedded the aggressive spirit of enterprise and unlimited capital."

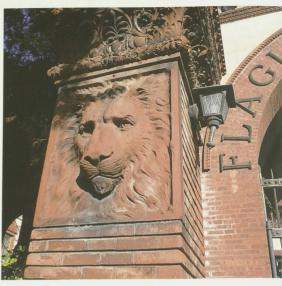
That "enterprise and unlimited capital" transformed the sleepy old town into a magnet for the rich and famous escaping the cold and pollution of the North. But within a couple of years of opening, Flagler's three grand hotels began to experience the ups-and-downs of Florida tourism. In 1888, yellow fever struck the state, and northerners stayed home. The season rebounded in subsequent years, and then in the mid-1890s, Florida was hit by the worst freeze in its history. By then, Flagler had extended his railroad and hotel empire down the east coast, and St. Augustine was becoming merely a stop on the route to the warmer climes of south

Loving care and restoration have preserved Flagler's **Hotel Ponce** de Leon, now Flagler College, as a distinctive feature of St. Augustine's skyline and central downtown.

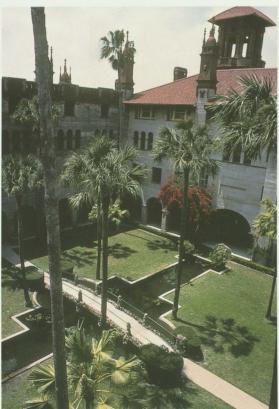








Florida. Although the hotels stayed open for some fifty years, the peak season had shrunk from three months to three weeks. After being converted to apartments, the Cordova permanently closed in 1934 and stood vacant until 1961. The Alcazar was closed at the end of the 1931 winter season. Although operating at a loss after 1924, the Hotel Ponce de Leon was kept open until 1967. It is said that there were days when Flagler's widow and her sister were the hotel's only guests.



oday, the magnificent Hotel Ponce de Leon, now Flagler College, is the centerpiece of the Flagler influence in St. Augustine. The interior was designed by Louis Tiffany, the great rotunda and dining hall decorated with mural paintings by

George W. Maynard and the ceiling of the grand parlor covered with canvases by Tojetti. Tiffany windows and chandeliers, red marble from South Africa, oriental carpets, ornate furniture, carved wood and paintings bought expressly for the hotel all contribute to the opulence. Free guided tours of the rotunda, dining hall and grand parlor are available hourly during the summer months.

The vaulted dining room contains some 75 stained glass windows by Tiffany, and the original tables and carved Austrian chairs are still used by students. The room is lit by one hundred gold lions' heads with light bulbs in their mouths. Ceiling murals by Maynard depict Spanish ships, nautical creatures, zodiac signs, coats of arms and elements of Spanish and Florida history. Architectural historian G. E. Kidder Smith has called Flagler's dining room "one of the greatest rooms in the United States." The college spent four years and \$2 million conserving and restoring the decorative paint, gilding and plasterwork.

The great rotunda rises four stories and is supported by eight oak pillars, handcarved exact replicas of the caryatids at the Temple of Diana in Greece. Murals by Maynard depict eight women representing adventure, discovery, conquest and

(Top and bottom left) The Lightner Museum is located in the former Alcazar Hotel, sharing the space with City of St. Augustine's offices. Its astounding collections of nineteenth century art and decorative objects includes (center) Cleopatra, by Italian sculptor Raffaelo Romanelli. The lion motif (top right) and the popular frog fountain (opposite page) provide unique architectural interest to Flagler College.

12 FLORIDA HERITAGE

WE CLAIM THAT THE DAYDREAMS OF THE SIXTEENTH CENTURY HAVE

BECOME THE REALIZATIONS OF THE NINETEENTH, AND THAT THE TRUE

civilization. The rotunda floor is a marble and onyx mosaic.

The Flagler Room with its three salons is used by the college for lectures and concerts. Eleven Austrian crystal chandeliers designed by Tiffany light the salons, and a magnificent onyx and marble fireplace serves as the focal point. Canvas ceiling murals by Tojetti were painted in Paris and shipped to the hotel. Furniture and paintings in the Flagler Room are all original to the hotel, and the paintings include works by Heade, Ruffio and Kopay.

and the paintings include works by Heade,
Ruffio and Kopay.

Across the street from Flagler College is the former Alcazar Hotel,
now home of the Lightner Museum and offices for the City of St.
Augustine. The Alcazar was built for tourists who were not wealthy
enough to stay at the Hotel Ponce de Leon, but with its casino, huge
indoor swimming pool (the largest in the world in 1888), tennis courts,
billiards rooms and Turkish baths, it soon became everyone's favorite

hotel. Even Flagler called it "every bit as good as the Ponce de Leon." Smaller than its neighbor, it could accommodate more visitors in winter because it opened earlier and closed later in the season.

The Lightner Museum is contained on three floors of the former hotel, with an astounding array of fine and decorative objects from the nineteenth century. Otto Lightner, a collector and founder of *Hobbies Magazine*, bought the Alcazar in 1946 while looking for a new home for the massive amount of glassware, furnishings, toys, musical instruments and art from the Golden Age. There is a Science and Industry wing on the first floor of the Lightner, complete with a stuffed lion which belonged to Winston Churchill, an Egyptian mummy, shells, minerals and Indian artifacts. One section of the first floor

The second floor of the Lightner opens majestically to the third. The largest collection of American Brilliant-Period cut glass on display in the world is exhibited there, along with Tiffany items, oriental artifacts and sculpture. One may still see the area once occupied by the Turkish and Russian baths, including the original steam bath.

recreates a Victorian village, with store windows decked out for

Visitors can get a feel for the entertaining atmosphere at the Alcazar by also visiting the rear of the museum, which once contained the

swimming pool. The pool must have been a glorious place: four stories tall with a glass roof that could be cranked open to view the stars while swimming at night. The artesian well which fed the pool was 1,410 feet deep and provided a constant stream of water. Antique shops now line the first two floors of this still opulent place, and the deep end of the pool has been leveled and contains a cafe. To really take in the entire museum, the

ELIXIR OF LIFE IS TO BE FOUND IN THIS

INCOMPARABLE TREASURY OF BALMY AIRS, GOLDEN

SUNSHINE AND HEALTH-GIVING WATERS."

American's Italy, Carrere and Hastings



"Smithsonian of the South," could require an afternoon.

Although nothing of historical interest remains in the Cordova, which once contained the St. Johns County Courthouse, the building serves as the third piece to the Flagler hotel triumvirate. The architecture approaches Moorish as opposed to Spanish Renaissance, with turrets and battlements. At street level, restaurants, shops and salons serve visitors and residents, as they did when the hotel was built. The Cordova served as an annex to the Alcazar and was at one time connected to it by an upper level walkway.

Although Flagler is often called a "robber baron," his influence on Florida is undeniable. He said his buildings were constructed to be still standing "one hundred years hence" and indeed his three St. Augustine hotels are still standing gloriously.

To Learn More

For more information about the hotels, read Flagler's Grand Hotel Alcazar and Flagler's Magnificent Hotel Ponce de Leon by Thomas Graham (St. Augustine Historical Society). There are several excellent books and guides to sites in St. Augustine, including Historic Places of St. Augustine and St. Johns County by Bill Adams and Paul Weaver (Southern Heritage Press) and America's First City by Karen Harvey (Tailored Tours Publications). To learn more about Henry Flagler's influence on Florida, read Florida's Flagler, by S. W. Martin (University Press).

sidewalk shopping.

celebrat

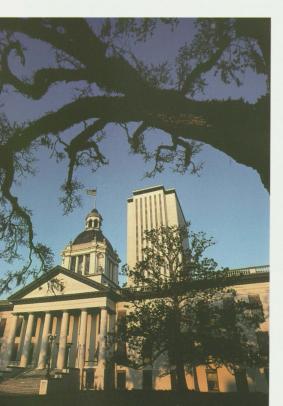
As the level of excitement for Americans becomes accelerated with the anticipation

In 1995, Florida will mark 150 years of statehood. Through this span of one-and-a-half centuries, Florida has grown from a desolate, nearly unexplored territory to a highly populated and prosperous state.

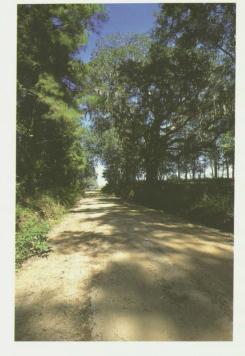
Historic sites visually punctuate the Sesquicentennial celebration—homes, forts, roads, cemeteries, warehouses, plantations and museums, to name a few. They are prized cultural possessions. Each one is a place holder in a statehood story that begins with the territorial years, a time marked by Indian wars, impossible travel through unexplored wilderness and unrefined government.

In 1822, the United States gained Florida as a territory through a treaty with Spain. Andrew Jackson, the first military governor of this newest U. S. possession, carved Florida into just two counties—Escambia and St. Johns. Pensacola and St. Augustine were the largest cities in each and were the sites for the first two legislative councils. South of these counties, there were no major centers of population for hundreds of miles until encountering Key West at the very tip of the peninsula.

Interior travel between Pensacola and St. Augustine was very dangerous as a result of Indian hostilities, and roads were rugged at best. The first council meeting took place in Pensacola in 1822, and it took St. Augustine participants fifty-six days of travel by primitive sailing vessels around the peninsula to arrive. The following year, the meeting took place in St. Augustine, and a near-fatal shipwreck for the Pensacola delegates signaled the need for a council site midway



The Old Capitol in Tallahassee, standing in its original location since it was built in 1845, has seen many modifications throughout the state's 150 years. Today it is a museum site. restored authentically to match its 1902 architectural appearance.



In 1826, Pensacola was linked to St. Augustine by two rugged roadways-Military Road west of Tallahassee and Bellamy Road to the east. John Bellamy was a wealthy planter who built a great portion of the latter roadway. This segment of Bellamy Road winds between Highways 221 and 53 just south of Madison.

between the two cities. As a result, the second Florida Legislative Council declared that the Indian fields of Tallahassee would be the capital of the territory. And there, in 1824, the third meeting took place in a small cabin fashioned from native timber.

Out of this council, laws were established that created ferry routes across rivers, incorporated churches and towns and authorized the construction of roads and highways so desperately needed. Since Florida was a territory comprised mostly of coastal populations, these laws were crucial for any attempts to explore the territory's interior. Testament to these concerns was a very rapid population growth. By the mid 1830s, nearly thirty-five thousand people lived in Florida, and half of this population had moved into what was then central Florida (i.e., Gadsden, Leon, Jefferson and Madison counties). In a little over ten years, the territory quadrupled in size. Roads needed to be developed to accommodate this expansion from within.

Of major concern during the territorial years were the frequent danger of Seminole raids stemming from quarrels over land granted the Seminoles by territory and federal government representatives and the attempted relocation of the Seminoles to Arkansas—a popular solution to land grant problems.

Dissension among Indian leaders over the move led to the killing of an agent and lieutenant near Fort King (outside Ocala), and the Second Seminole War had its beginnings in 1835. It lasted seven years

e florida

of moving into a new century, Floridians have cause to begin celebrating even earlier.

and was a very expensive U. S. Army endeavor. Seminole leaders such as Osceola, Tiger Tail and Micanopy became renowned historical figures, but their valiant efforts ultimately failed. The Third Seminole War during the 1850s left the Indians decimated.

As the Second Seminole War was still in progress, however, the population and economic strength of the territory grew and more and more talk focused on the idea of statehood. Middle Florida favored statehood and federal protection. Eastern Florida wanted to wait until the territorial population was large enough to create two states and thereby strengthen the region's position in the U. S. Senate.

To address many of these concerns, a constitutional convention was held in St. Joseph (present-day Port St. Joe) in December, 1838. A little over one year later, a constitution resulted from this historic meeting. It was a document modeled after other southern states' constitutions, and after a close territorial vote, it was ratified. Then began a lengthy process of petitioning Congress for admission.

As several years of waiting passed, the prospect of the Florida territory achieving statehood became more and more promising. The Florida General Assembly (as the territorial legislature had become known) had initiated the process already by adopting a constitution and getting the necessary territorial ratification. Also, the Indian problems had subsided greatly by the 1840s. And, by coincidence, the



Fort Foster, named after Lieutenant Colonel William S. Foster, was built during the Second Seminole War in 1836. Forts in the Florida Territory were used to strengthen the U. S. military position and to organize available troops. Fort Foster is located off Highway 301 about five miles south of Zephyrhills.



Goodwood Plantation was built in 1844, and at one time was the focus of 2,400 acres of land used to grow cotton, corn and other staples.

Goodwood is located in residential Tallahassee off Miccosukee Road.

free state of Iowa was ready for admission to the American Union. (In order to balance free and slave state votes in the Senate, it was deemed necessary at the time to bring two such states into the union together). In early 1845, a bill in both the House and Senate was passed, then signed by President John Tyler on March 3, to make Florida the twenty-seventh state. It took several days for the official copy of this action to reach Tallahassee—its arrival was greeted with great enthusiasm.

The Florida General Assembly met on June 23, 1845 in a newly created capitol building (the site of the present-day Old Capitol) and proceeded to elect state officials. Whig candidate William Moseley overcame the Democratic candidate, Richard Keith Call, by a very narrow vote to become the first governor of the state. James D. Westcott and David Levy were elected as the first U. S. Senators from Florida. Levy was also the country's first Jewish U. S. Senator.

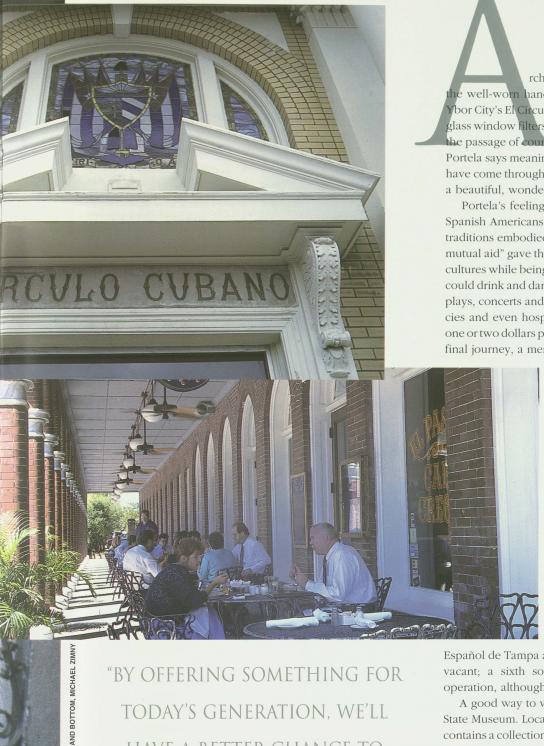
These politicians were influential in Florida's governmental and financial future. Governor Moseley, a former planter from Jefferson County, was well aware of the need for transporting and marketing money crops—cotton had now become a significant industry in the state. The physical location of Florida, possessed with a Gulf and Atlantic coastline, became enviable and economically favorable. Florida flourished quickly, and an important segment of U. S. history started to be written with its entrance in the Union.

CRADLES OF MUTAL MAIN MAIN

El Circulo Cubano, the Cuban Club, (this page and upper right) was completed in 1917 at a cost of \$60,000.

The classically-inspired building contained a pharmacy, cantina, library, gymnasium and grand ballroom.

(Lower right) Ybor City's colorful cafes and shops cater to residents and visitors alike.



rchitect Alberto Portela runs his hand over one of the well-worn handrails of the stairs leading to the ballroom of Ybor City's El Circulo Cubano. Golden light from a nearby stained glass window filters across a flight of stone steps worn concave by the passage of countless persons. "There's so much history here," Portela says meaningfully. "When you think of all the people that have come through this building over the past eighty years . . . it's a beautiful, wonderful place."

Portela's feelings are typical of the many Cuban, Italian and Spanish Americans who continue to hold fast to the history and traditions embodied in Ybor City's social clubs. These "cradles of mutual aid" gave their early members a place to enjoy their native cultures while being assimilated into American society. Here, they could drink and dance, play card games and dominoes and attend plays, concerts and variety shows. Club clinics, doctors, pharmacies and even hospitals were available for membership dues of one or two dollars per month. And when it came time to make life's final journey, a member could be buried in the club's cemetery.

The promise of good wages in a clean industry—cigar making—brought Latin immigrants to Ybor City. In 1886, Don Vicente Martinez Ybor relocated his cigar factory from Key West to a scrub pine flat near downtown Tampa, and the community of Ybor City was established. Other manufacturers soon followed, and by the turn of the century, Tampa produced more than 111 million hand-rolled cigars annually.

Today, the smell of tobacco no longer drifts through Ybor City, although the aroma of *café con leche* and the taste of Cuban bread still can be found. Three historic social clubs in continuous use since they were built still stand in Ybor City: El Centro Asturiano de Tampa, El Círculo Cubano and L'Unione Italiana. Two clubhouses, El Centro

Español de Tampa and the German-American Club, are presently vacant; a sixth society, La Unión Martí-Maceo, continues in operation, although it has lost its original clubhouse.

A good way to visit Ybor City's ethnic clubs is to begin at the State Museum. Located in the former Ferlita Bakery, the museum contains a collection of displays which gives an excellent introduction to Ybor City's colorful history. You'll also want to visit the museum's garden and its restored 1895 cigar maker's house.

Leaving the museum, walk through Ybor Centennial Park to L'Unione Italiana, the Italian Club. The club celebrated its centennial in 1994, although its stately 1918 Neo-classical clubhouse is the second building which it has occupied. The Italian community found work in Ybor City's cigar industry, but soon diversified its labors into such activities as dairy farming, fruit and vegetable

"BY OFFERING SOMETHING FOR TODAY'S GENERATION, WE'LL HAVE A BETTER CHANCE TO PRESERVE THESE WONDERFUL BUILDINGS."

Anna Ramos, Social Director of El Centro trades and other small businesses. With its emphasis on Old World customs and the provision of mutual aid, L'Unione Italiana quickly became the center of Ybor City's Italian community.

Like the other clubhouses, the Italian Club includes a ground floor cantina which historically

was reserved for male patrons, a second floor auditorium and a spacious third floor ballroom. Walking into the building, you'll come face to face with a bust of Giuseppe Garibaldi, the founder of the modern Italian state. Upstairs, notice the building's elaborately tiled floor and a large map of Sicily, the birthplace of many of the club's founding members.

Two blocks from the Italian Club is the massive red brick El Centro Español de Tampa. Organized in 1891, the El Centro was Ybor City's first social club, and it served as an organizational model for future clubs. Members, who could either be Spanishborn or "loyal to Spain and to its prestige in America," paid \$1.50 a month for the club's social and medical benefits. The organization enjoyed a long and prosperous history, its membership exceeding 2,000 on several occasions. In addition to offering



numerous social and cultural attractions, El Centro imported the Spanish custom of the *romería*, a popular religious pilgrimage which sometimes involved thousands of participants.

The club erected its first wooden building in 1892, but rising membership necessitated the construction

of two more ornate *centros* in Ybor City and West Tampa in 1912. Dedicated as a National Historic Landmark in 1988, Ybor City's El Centro is an imposing blend of Spanish, Moorish and Renaissance Revival architecture. El Centro sold the building in 1983, and it has stood vacant since. A recent feasibility study for redevelopment of the building recommended rehabilitation as a joint-use community facility, with theater, restaurant and visitor information space.

Walk another five blocks to El Círculo Cubano, the Cuban Club. Cubans comprised the largest ethnic group in Ybor City at the turn of the century, so much so that the district was dubbed "Little Havana." In 1899, a recreational society, El Club Nacional Cubano, was formed. The organization changed its name to El Círculo Cubano in 1902 in honor of the new Republic of Cuba.

In 1917, the Cuban Club's classically-inspired clubhouse was completed at a cost of \$60,000. In addition to the standard cantina, theater and ballroom, the building included a pharmacy, library and gymnasium. Today, a set of double stairs welcomes you to this bastion of Cuban pride. Inside, a glowing stained glass window containing a representation of the Cuban Coat of Arms lights the club's grand staircase. On the second floor, the theater's original box office survives, set in a tiled floor identical to that which adorns the Italian Club. The club's crowning glory is its ballroom: a 100-foot long dance floor covered by a ceiling mural depicting a turquoise-blue sky accented by wispy, floating clouds.

Ybor City's second Cuban club, La Unión Martí-Maceo, was founded in 1904 for its Afro-Cuban cigarmakers. Although black and white Cubans were initially part of the same mutual aid society, Florida laws against integrated social clubs required them to separate in 1900. La Unión Martí-Maceo constructed its own clubhouse in 1909, which included a theater and dance hall. Although its clubhouse was razed by urban renewal in 1965, the organization continues to meet in Ybor City.

You'll need a car to reach Ybor City's second Spanish club, El

Centro Asturiano de Tampa. Taking its name from the Asturias province of northern Spain, El Centro Asturiano was established in 1902 by a splinter group of Spaniards from El Centro Español who wanted their own mutual aid society. After their first clubhouse was destroyed by fire, the society erected its present monumental Beaux Arts-styled building in 1914 for the thenastronomical cost of \$110,000. The building features a 1,062-seat theater with a golden fire curtain adorned by a potpourri of his-



The rich exterior and interior of the Italian Club (top and center) reflects its stately Neoclassical architecture. El Centro Asturiano (bottom) features a 1,062-seat theater, a fifty-foot onyx bar, and a 5,000 volume library.

(Near right) El Centro Espanol was Ybor City's first social club. (Far right) These tiles depict Jose Marti and Antonio Maceo on the front of La Union Marti-Maceo, a social club for Afro-Cuban cigarmakers which received special historic designation from the Florida Legislature in 1987. (Below) A statue memorializes Jose Marti, the "Father of Cuban Independence," a movement which began in Ybor City. (Below right)This cigar roller's table in the Ybor City State Museum reflects the industry that brought many immigrants to the area.

toric advertisements, a cantina with a fifty-foot onyx bar and a 5,000-volume *biblioteca*.

El Centro Asturiano has made great strides in keeping its organization alive. The club's Latin disco, Casablanca, brings more than 500 young people to the Centro's ballroom each Saturday night. In the near future, the club plans to lease its cantina to a Tampa restaurant to bring yet more people to its clubhouse. Anna Ramos, social director of El Centro, is excited about the turn-around which the club has experienced yet remains realistic about the challenges which it faces: "The clubs will never be what they were years ago, but by offering something for today's generation, we'll have a better chance to preserve these wonderful buildings."

There's much more to see in Ybor City in addition to its social clubs. A must is a walk down 7th Avenue—La Gran Séptima Avenida—Ybor City's commercial spine. Here, you'll find a collection of antique shops, specialty shops and restaurants set in a mix of historic buildings. Look up to

catch a glimpse of their elaborate brickwork, arched windows and cast iron balconies. The ethnic traditions of Ybor City continue along 7th Avenue where you'll find copies of the only trilingual newspaper in America, *La Gaceta*.

Although some of Ybor City's cigar factories have been lost or stand vacant, others have been given a new lease on life. A good example is Vicente Ybor's factory, now called Ybor Square. At the time of its construction in 1886, this sprawling square-block collection of buildings was the world's largest cigar factory. Today, you can stroll its restaurants and shops where more than 4,000 workers once produced millions of hand-rolled cigars.



An escorted walking tour is a great way to learn more about this fascinating community. For more information, call the Ybor Chamber of Commerce at (813) 248-3712. Ybor City is easily reached via I-4 from downtown Tampa. Use Exit 1 (Ybor City Historic District), then follow the signs to the State Museum.

If you want to see or learn more about the clubs when you visit Ybor City, please call in advance for a special tour. The following clubs are regularly staffed and welcome visitors: El Centro Asturiano, 1913 Nebraska Avenue, (813) 229–2214; El Círculo Cubano, 2010 Avenida Republica de Cuba, (813) 248–2954; L'Unione Italiana, 1731 East 7th Avenue, (813) 248–3316.







rom the moment you enter the Maitland Art Center, you leave the real world behind and enter another. The Maitland Art Center doesn't demand your attention; it invites you to discover its myriad of detail and surprise at your own pace. Juxtaposed are Oriental, Christian and pagan elements set in walls etched by the green patina of time. Faces laugh, grimace, stare or frown at you. An unexpected turn leads you to a shaded open-air chapel or a sun-filled garden. You hear the soft gurgling of a fountain, see the flaming colors of a painted wooden door or touch the curved lines of an angel's wing.

The Maitland Art Center—and much of its permanent collection—was the product of artist, architect, stage designer and writer Jules Andre Smith. Smith was born in Hong Kong in 1880 and came to the United States when he was ten, then attended Cornell University where he received a Master's degree in architecture in 1904. As an artist, he produced more

palette palette imagination



Is it a Mayan temple posing as an art gallery—or the other way around?







than 3,000 works in a wide variety of media, ranging from watercolor and oil to collage and concrete. For inspiration, he drew on subject matter from both secular and religious sources, and much of his work is very stylized or purely abstract in appearance.

Smith first came to Maitland in 1930 where he fulfilled one of

his long-standing dreams: the establishment of an artist's studio and residence. He received support in his venture from Mary Curtis Bok, the widow of philanthropist Edward Bok. In 1937, she offered Smith a laboratory studio to be devoted to research in modern art. Mrs. Bok set up a non-profit corporation with Smith to provide room and board for "Bok Fellows," guest artists who would live and work there during the winter months.

Smith designed the studio in the modernist Art Deco style, but gave it a distinctly exotic flair by incorporating elements of Aztec and Mayan architecture. Why this style? Not only were Pre-columbian motifs popular in Art Deco design, but Smith seemed to be fascinated by them. He also drew upon motifs from Christianity and eastern cultures, skillfully blending architecture and ornament to create a place quite unlike any other.

The Maitland Art Center flourished under Mrs. Bok's sponsorship, and many well-known artists, including Milton Avery and Ralston Crawford, lived and worked there. Each artist was given a private work space and an adjoining apartment. Common areas including a refectory, courtyards and a large central garden provided the artists a place to exchange ideas. In 1940, Smith opened his studio to the public by adding a small gallery and, later, an open-air chapel and several

The artist's job is to explore, to announce new visions and to open new doors"

—Andre Smith

other public spaces.

When Smith died in 1959, he left no provision for the endowment of his studio. For the next ten years the property stood vacant until it was acquired by the City of Maitland. In 1971, a group of concerned citizens formed the Maitland Art Association, leased the property from the city and reopened it as the Maitland Art Center.

Today, the Center continues to serve as a studio for up-and-coming contemporary artists and provides gallery space for changing exhibits by local, regional and national artists. Classes taught by professional artists in drawing, painting, ceramics, photography and sculpture are offered year-round. Special

events such as art sales, lectures, concerts and dance recitals and the annual "And All That Jazz" festival held each spring help the Center meet its budget and bring art to the public.

Don't be deceived by the Center's outwardly small appearance on your visit: a total of twenty-two buildings linked together by a maze-like collection of courtyards, passages and gardens make up the complex. The studio's gallery provides a natural beginning point for your visit. The fanciful "R" and "S" above the doorway mark the entrance to the Center's original research studio. Inside, the gallery rooms are surprisingly small, creating the feeling of a private home.

The gallery surrounds a courtyard and a lush garden provides a retreat from the real world for artist and visitor alike. The artists' studios surrounding the garden form the working part of the Center, and you're free to wander here as you wish.

Leave the gallery and cross Packwood Avenue to visit the cool shade of the open-air chapel. Here, filtered light splashes across concrete walls and relief sculptures depicting events in Christ's life. The chapel has a soothing quality, a feeling echoed in Smith's words inscribed at its entrance: "Let your thoughts rest here awhile in beauty and love."

In the brighter Mayan room are some of Smith's most exuberant bas reliefs. Like the more than 200 other pieces of sculpture which adorn the Center, Smith fashioned them out of soft cement using a grapefruit knife. Some of the sculpture here still retains traces of its original red and blue colors, and the Center hopes to restore selected areas of ornamentation to their former vivid hues. The pagan sculptural program in this room

contrasts sharply with the Christian iconography found in the chapel. It is this wonderful juxtaposition of forms which gives the Center its mystery and surprise.

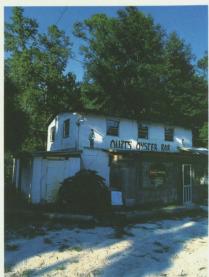
To Learn More

The Maitland Art Center is located five miles north of Orlando at 231 Packwood Avenue. Use either U.S. 17-92 (Orlando Avenue) or I-4 and watch for the signs to the Center. Hours are from 10 a.m. to 4:30 p.m. Monday through Friday and weekends from noon to 4:30 p.m. Admission is free. Call (407) 539-2181 for more information.









changing faces along a river

St. Marks is just one of many tiny Florida communities whose earlier prominence

was carved out of a watery corridor— in this case, the St. Marks River

southeast of Tallahassee. Today, the natural beauty of this river gives it its

economic advantage: recreation and tourism are the river's strength.

STORY AND PHOTOS BY PHILLIP M. POLLOCK

ut in earlier times, the St.
Marks River retained a much
more practical function.
Along its winding path, fortresses were built, businesses
sprouted and a railroad was
laid. The river was the key—

it was the means for moving goods.

The St. Marks River gave birth to towns that today are diminutive or non-existent. Newport, a village just a few miles upstream from the community of St. Marks, was the fifth largest port in Florida 150 years ago. At that time, Newport was a hub of economic activity, providing merchandise for eight thousand people from regions seventy-five miles away. Now Highway 98 crosses an old bridge over

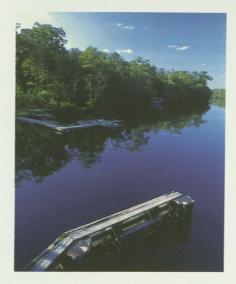
the St. Marks River, and only one business nestles against the bridge and water. There, at the intersection, is Newport.

Similarly, nearby Port Leon and Magnolia were significant port communities in the early 1800s. Now, only the heartiest adventurers will locate a small Magnolia cemetery, unkempt, surrounded by dense woods and protected by hungry mosquitoes. Signs of Port Leon are equally absent. The Tallahassee-St. Marks Railroad ultimately bypassed Magnolia and a severe hurricane destroyed Port Leon, leaving the town of St. Marks as the center for local trade.

Just as the function of the river changed through time, so has the rail service between Tallahassee and St. Marks. This twenty-mile segment of shining rails and creosote ties was the longest operational line in Florida when it was completed in 1837. Today, sixteen miles of the historic timber-lined railway is maintained by the Florida Park Service for bicycling, walking, jogging, skating and horseback riding. Those trekking the entire distance to St. Marks will find a picturesque fishing village with several seafood restaurants and a pleasant residential area.

Some cyclists break away from the trail to visit the St. Marks National Wildlife Refuge five miles to the east. It would be difficult to say which features of the refuge are the most singular. Certainly the lighthouse, located at the convergence of the river with the Gulf of Mexico, is one of the most outstanding visual sights. Others might describe wildlife as the key feature of the preserve. Alligators, waterfowl, deer, raccoon, wild turkey, eagles and tiny warblers all await visitors. Many trails lead hikers well into the refuge where the elusive yellow-breasted chats give their haunting, jungle-like calls during their spring migration. For those less ambitious, the winding road leading to the lighthouse will provide motorists with clear views of alligators and shore birds in search of the many fishes inhabiting the fresh and salt water.

At both the lighthouse and the town of St. Marks, recreational and commercial fishing boats are docked and have access to the



river, continuing a nearly 500-year tradition. Spanish explorers set the stage for their long occupation of this region, interrupted only briefly by the British. The region is thought to be the launching site for some of the very first ships made by Europeans in the New World. Exactly 467 years ago, Panfilo de Narvaez arrived in the St. Marks area. In a vain attempt to find gold, Narvaez became disillusioned with the inhospitable conditions of this coastal expanse. Ships that were supposed to meet him never arrived. He and his 300 men subsequently re-fashioned their weapons and other metal goods to form ship building tools and nails, and in 1528, five vessels sailed out of Apalachee Bay. Eleven years later, Hernando de Soto used the port during his overland trek

westward toward Mississippi.

Beginning in 1679, the San Marcos site accommodated four separate Spanish-occupied forts. Since the earliest three were wooden, nothing remains of these St. Marks defenses. Remnants of the last construction are visible today—large limestone rocks poke out from under the museum building and stones quarried at the same time are seen at the Spanish bombproof area of the fort. The bombproof originally had arched ceilings and strong doors to safeguard soldiers and supplies during attack. Only ground-level portions exist now. Indications of a moat and the more pronounced bastion wall along the Wakulla River side of the fort are the remaining signs of Spanish military presence.

After numerous short term challenges and occupations by British and Indian raiding parties, another drama developed at San Marcos. In 1818, General Andrew Jackson, irritated by Indian raids in neighboring Georgia, crossed into Spanish Florida and hanged two British citizens thought to be inciting the Indians. His impulsiveness spawned a near-crisis between the U. S. and Britain. Finally, the confrontation dissolved when Jackson abandoned the fort, leaving it once again to Spain.

In 1821, Florida was ceded to the U.S. and in 1858, a federal hospital was built to provide care for yellow fever victims. During the Civil War, the hospital was used by Confederate troops as a defense against Union attack. Today, earthworks from that activity rise up four or five feet behind the museum.

The museum at San Marcos de Apalache State Historic Site describes each of the occupations using large plexiglass panels that serve as overlays for a realistic painted mural of the wooden fort period. Artifacts complement the time line and give depth to each phase of San Marcos' history. A casual stroll along a marked nature trail is quite relaxing. At its furthest point, the trail extends to the very tip of land where two quiet rivers intersect and where some of Florida's earliest history was told.

(Upper left) The St. Mark's Lighthouse stands guard at the St. Mark's National Wildlife Refuge. (Lower left) An abundance of wildlife at the refuge attracts hikers and photographers from around the globe. (Upper right) Remains of a bastion wall along the Wakulla River are among the surviving signs of Spanish presence in the area. (Lower right) A hub of economic activity 150 years ago, Newport today is simply a river crossing with an oyster bar. (This page) The confluence of the St. Marks and Wakulla Rivers have seen thousands of years of history.

February–April 1995

Through May 7 Fort Lauderdale

Fernando Botero Monumental Sculptures and Drawings. Museum of Art. (305) 525-5500.

Through May 31 Tampa

Anna Pavlova exhibit commemorating the 80th anniversary of the famed dancer's performance in 1915 in the Tampa Bay Hotel Casino. Special events include the dance "Chopiniet" and Russian Tea offered on the museum's veranda. Henry B. Plant Museum. (813) 254-1891.

Through June 11 St. Petersburg

"Treasures of the Czars." World premiere exhibition from the Moscow Kremlin Museums. Art depicting the lives of the Czars and Czarinas of the Romanov dynasty (1613-1917). Florida International Museum. (813) 822-3693.

Through February 26 West Palm Beach

"Intimate Nature: Ansel Adams and The Close View." Forty-five prints by the American photographic master. The Norton Gallery of Art. (407) 832-5196.

Through April 30 Tallahassee

"Florida Boys and Girls and Their Toys." Toys and photographs of children from the 1800s to the 1950s. The Museum of Florida History. (904) 488-1484.

Through February 26 Jupiter

"The Civil War." Collection of memorabilia, surgical instruments,

Reenactment of the Battle of Olustee



military documents and a soldier's encampment. Loxahatchee Museum. (407) 747-6639.

January 27-March 1 Fort Lauderdale

Sistrunk Historical Festival. Black History Month celebration exploring African American historical and contemporary issues. (305) 357-7514.

February 2-March 19 Hollywood

"Major League/Minor League." Photographs of America's Baseball Stadiums. Color panoramas of playing fields in more than 25 states that reflect the architecture of the stadiums and the American fascination with baseball. The Art and Culture Center of Hollywood. (305) 921-3274.

February 3-5 Tallahassee

"Living History: A Work in Progress." Association of Living Historical Farms and Agricultural Museums annual meeting. Tallahassee Museum of History & Natural Sciences. (904) 575-8684.

February 3-19

Tampa

91st Annual Florida State Fair. A showcase of Florida's progress commemorating 150 years of statehood. (813) 621-7821.

February 3-22

Fort Myers

Edison Festival of Lights. A three week celebration commemorating the birthday of Thomas Edison. Gala Ball, fine art and crafts show, Parade of Lights. (813) 334-2550.

February 4-April 2

West Palm Beach

"Reordering Reality: Precisionist Directions in American Art (1915-1941)." Work of the greatest American Precisionists, including Charles Demuth, Georgia O'Keefe and Stuart Davis. Norton Gallery of Art. (407) 832-5196.

February 4-5

Ormond Beach

Annual TomokaFest. Folk and Bluegrass music, demonstrations of indigo dyeing, basket weaving, spinning, chair caning, butter churning and blacksmithing. Living historians, Timucuan and Seminole Indians, trappers, traders and Civil War soldiers. (904) 676-4050.

February 9-12

Hollywood

Tribal Fair. Food booths, arts and crafts, alligator wrestling and snake

nese Gardens. (407) 495-0233.

March 2-12

Plant City

Florida Strawberry Festival. Annual festival with arts, crafts, agricultural exhibits, entertainment and berry booths. (813) 752-9194.

March 3-12

Miami

Carnival Miami. Annual Hispanic celebration in Little Havana with street parties, dancing, entertainment, children's activities and ethnic food. (305) 644-8888.

TomokaFest



show, rodeo, country music, square dancing and a Pow Wow featuring 19 tribes in competition. (305) 583-2435.

February 11

Ybor Cit

Fiesta Day & the Krewe of the Knights of Sant' Yago Illuminated Night Parade. (813) 248-3712.

February 17-19 Olustee

ustee

Reenactment of the Battle of Olustee. (904) 752-3866.

February 17-June 7

"The Great Ships: Ocean Liners and Cruise Ships." Rare and antique models, paintings and memorabilia exploring Miami's maritime history. Historical Museum of Southern Florida. (305) 375-1492.

February 25-26 Delray Beach

Hatsume Fair. Celebration of the coming of spring (hatsume means "first bud of the year"). Demonstrations and performances of Japanese arts. The Morikami Museum and Japa-

March 4-5 Fort Myers

Railroad Days. Railroad Museum of South Florida will celebrate the state's 150th birthday by featuring steam trains, antique car parade, food and ragtime and barbershop music. (813) 332-2745.

March 4-5

Ocala

Annual Heritage Tour of Historic Buildings. Tour of seven historic buildings and High Tea at the Ritz Historic Inn. (904) 351-1861.

March 5

Woodville

Reenactment of the Battle of Natural Bridge. (904) 922-6007.

March 12-April 10 St. Augustine

Thirty-Seventh Annual Easter Festival. Commemorate St. Augustine's Spanish and Minorcan heritage and history during the month-long spring-time festivities. (904) 829-5681.

March 16-19

Miami

Italian Renaissance Festival. Vizcaya's colorful re-creation of a renaissance market place. Comedy, arts and crafts, music and food throughout the formal Italian gardens. (305) 250-9133, Ext. 2249.

March 17-26

Bradenton

Manatee Heritage Days. "A Salute to 150 Years of Florida Statehood." Walking and bicycle tours, historic boat trips, train rides, living history reenactments, quilt and flower show. (813) 741-4070.

March 18

Dunnellor

Will McLean Memorial Concert at Rainbow Springs State Park. Folk musicians, music workshops, story-telling, arts and crafts. (904) 489-8503.

March 25-26

Key West

The Robert Frost Poetry Celebration. Poetry readings, special exhibits, gala reception and a choral performance of Frost poetry. Heritage House Museum. (305) 296-3573.

March 25-26

Davie

Orange Blossom Festival and Rodeo. Entertainment, parade, arts and crafts. (813) 581-0790.

March 26-27

Fort Myers

Caloosahatchee River Basin Festival: A Celebration of the River Past, Present and Future. Old-time Florida festival with crafts, demonstrations, food, guided tours, music, contests, games and planetarium shows. (813) 275-3435.

March 26-May 21

Gainesville

Rembrandt Etchings. Fifty etchings from the Carnegie Museum of Art. Samuel P. Harn Museum of Art. (904) 392-9826.

March 31-April 2

White Springs

Tractor, Engine and Craft Show. Displays and demonstrations of antique tractors and engines, toy tractors and crafts. Stephen Foster State Folk Culture Center. (904) 397-4331.

April 9-May 21

Boca Raton

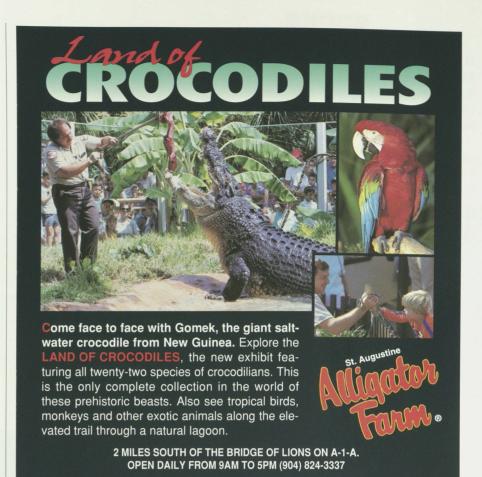
Mizner Festival. A festival celebrating the work of Addison Mizner, a 1920s architect who designed Mediterrannean/Spanish Revival buildings. (407) 241-7380.

April 14-16

Winter Park

Easter Open House. A leaded glass window collection and the electrolier from the 1893 World's Columbian Exposition is featured in the new Morse Museum facility. Morse Museum. (407) 645-5311.

Please call the number listed to verify dates. There may be an admission charge for some events. Listings for the calendar section should be mailed at least four months in advance to Florida Heritage Magazine, 500 S. Bronough Street, Tallahassee, Florida 32399-0250, or faxed to (904) 922-0496.





Florida Books from Pineapple Press



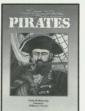
Houses of St. Augustine by David Nolan

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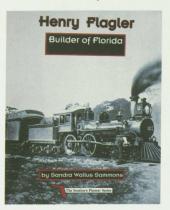
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BOOKS

HENRY FLAGLER, BUILDER OF FLORIDA

By Sandra Wallus Sammons; Lake Buena Vista: *Tailored Tour Publications*, *Inc.*, 1993, 64 pages, \$9.95, softcover.

The phrase, "the simplest words are often the most eloquent," fits Sandra Wallus Sammons' latest book. Although there have been many books written about Henry



Morrison Flagler, this one is by far the simplest, and in its simplicity, eloquent.

Designed for the fourth grade reader, Henry Flagler, Builderof Florida is only 64 pages long. However, the book lends itself to a

much broader audience. By its utter simplicity, the author has presented the lengthy contributions of this unique man in such a format that the reader can assimilate the facts about the life and contributions of Henry Flagler.

On a hunch, this reviewer sought the advice of a more demanding critic: a third grader who is an avid reader. The critic, James Ryan Purcell of Ormond Beach, was enthralled by the book. When asked his favorite part, he replied, "The part about the hotels in St. Augustine . . . and the railroads . . . and his houses . . ." Needless to say, the volume stood up to both the physical and intellectual demands of a nine-year-old.

This is not to say, however, that the book should be passed over by the professional historian, teacher or history buff. Rather, this slim volume allows the knowledgeable reader to quickly refresh their memories of Flagler's contributions.

Reviewed by Vicki Cole, Historic Preservation Planner, Florida Bureau of Historic Preservation.

SOUTH FLORIDA FOLKLIFE

Tina Bucovalas, Peggy A. Bulger, and Stetson Kennedy. *University of Mississippi: Jackson*, 254 p.

During the last fifty years or so, Florida has experienced phenomenal growth in its population, built environment and cultural diversity. Authors Bucovalas, Bulger and Kennedy

have taken on an ambitious challenge in trying to describe the milieu of the most populous and dynamic section of the state.

The authors approach their subject by defining folklife as living, evolving, informal expressive culture—not simply the practices of quaint rural people. They blend historical, sociological and anthropological fact to sketch an ethnographic portrait of several major communities that thrive in South Florida.

To manage the territory and its people, the authors divide the area into sub-regions and discuss leading folk groups in each. In "The Everglades," there are the Seminole and Miccosukee and the Crackers. In Miami, readers encounter Cubans, Nicaraguans and islanders, including Bahamians, Jamaicans, Trinidadians and Haitians. In Key West and the Keys, there are the Conchs who consist of Anglo-Bahamians, Blacks, Cubans and "any and all natives of the Keys, regardless of race or culture of origin." They also discuss "Tourist Traditions," treating tourists as a folk group.

The book contains wonderful cultural information. Readers will find discussions about the Seminole Green Corn Dance, the evolution of airboats, the derivation and distinguishing characteristics of salsa, Haitian proverbs, shrimpers' trawling strategies, memorable Conch characters and much more. Ethnic celebrations and

food receive particular attention. Historic preservationists should find the section on "Tourist Traditions" of particular interest: it speaks to the issue of authenticity in marketing cultural resources using the experience of Seminole Indians.

Reviewed by Ormond Loomis, Chief, Bureau of Florida Folklife.

YBOR CITY CHRONICLES: A MEMOIR

By Ferdie Pacheco; Gainesville: *University Press of Florida*.

Ybor City Chronicles: A Memoir is a collection of short stories about life in the Tampa cigar maker's district seen through the eyes of young Ferdie Pacheco. He lived in Ybor City from 1935 to 1945 when he left

to pursue his career in medicine. From 1963 to 1977, he was Muhammad Ali's personal physician and also worked as a boxing

commentator for major television networks. He is also an artist; a few of his sketches and paintings are included in the book.

The stories have one common denominator: they give the reader an



intimate peek into the lives of the Pacheco family and other characters during the Great Depression and World War II years, set in the Cuban, Spanish and Italian enclave that Pacheco describes as the "utopia that was [his] Ybor City."

Pacheco brings to life a colorful era in an immigrant community where the smell of fresh-baked Cuban bread, just brewed espresso café and the aroma of Havana cigars permeate the town like the scent of flowers in springtime. With candor and wit, he recounts childhood mischief, family quirks, adventures aboard the local trolley, teen dances at the now historic Centro Español social club and "waiter stories" about his adventures when he worked at the famous

Columbia Restaurant. Ferdie Pacheco's zany experiences in Ybor City have an uncanny resemblance to *The Adventures of Huck Finn*... with a Spanish twist.

Pacheco's gift for storytelling is what makes *Ybor City Chronicles* such a pleasure to read. Using humor and sprinkling Spanish words here and there, his articulate writing style captures the essence of the Latin community. As he recounts the heartfelt childhood memories in his stories, he imparts a feeling of fraternity and admiration for the people of this unique tricultural community.

Reviewed by Elizabeth P. Perez, Historic Sites Specialist for the Florida Cuban Heritage Trail, Florida Bureau of Historic Preservation.



SHADES OF GRAY

Story and Photograph by Phillip M. Pollock

hade tobacco barns, sun-drenched and ghostly, dot open fields in rural north central Florida. Their roofs sag and paint once used on old wooden siding is patinaed with age or absent. Barn doors and extended banks of windows are now closed. These beautiful old structures, once required for a flourishing Florida industry, no longer protect rows of drying shade tobacco.

In the mid 1940s, shade tobacco was the largest business in the Florida panhandle. In Gadsden County alone, five thousand acres of highly fertile, well-drained soil was used to cultivate "brown gold" at its peak in 1965.

Shade tobacco was used only for cigar wrappers, and shading the plant during its growth was an ideal method to provide a leaf that was thin, lightly-colored and mild to the taste. In the earliest years, at the turn of the century, crops were shaded by wooden laths, but later, a more efficient woven cloth was used. Shading not only enhanced the thinner, finer texture of the plant not found in an open field variety, but also protected the leaves from insects, wind and hail.

Ten-ply cotton twine was threaded through several dozen stems of the harvested crop, then tied off on notched laths for curing in the barns. Each lath was hung evenly—horizontally and vertically—throughout the barn. Then, within four weeks, air filtering through elongated windows, eave and gable openings and immense doors dried the leaves sufficiently for cigar production.

Ironically, the 1973 minimum wage law, designed to protect the low-income worker, was a primary factor in the demise of shade tobacco production in Florida. Because it was so labor-intensive, growers could no longer meet the minimum wage requirement and produce the tobacco at a profit. By 1977 the industry was dead, and shade tobacco barns became abandoned. These grayish, decayed wooden giants now store equipment or serve as roosts for pigeons. Age and harsh winds are their enemies, and the few that remain may topple soon.

The barn pictured above is located about one mile south of Madison on Highway 14. Other barns are scattered on backroads throughout rural areas of Jefferson and Gadsden Counties in Florida.

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St. Augustine: The Gonzalez-Alvarez ("Oldest House"); St. Augustine Historical Society, 271 Charlotte Street, St. Augustine, FL 32084. Portrays with authentic decor the life styles of its owners through three centuries and three cultures-Spanish, British and Territorial American. Open daily. (904) 824-2872. Groups welcome.

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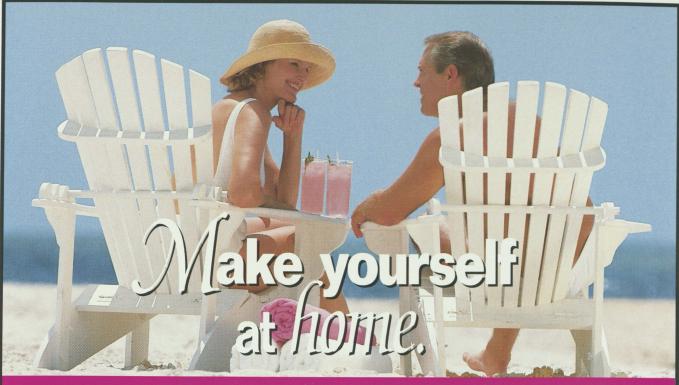
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Bonnet House is a property of the Florida Trust for Historic Preservation. Funding provided by the Broward Community Foundation, and the Broward Cultural Affairs Council.





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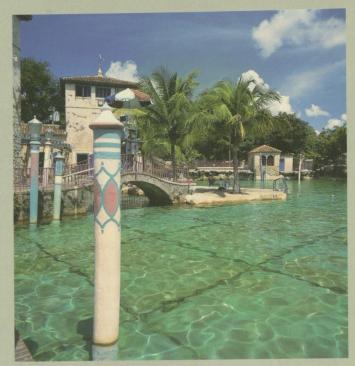
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Venetian Pool, Coral Gables

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